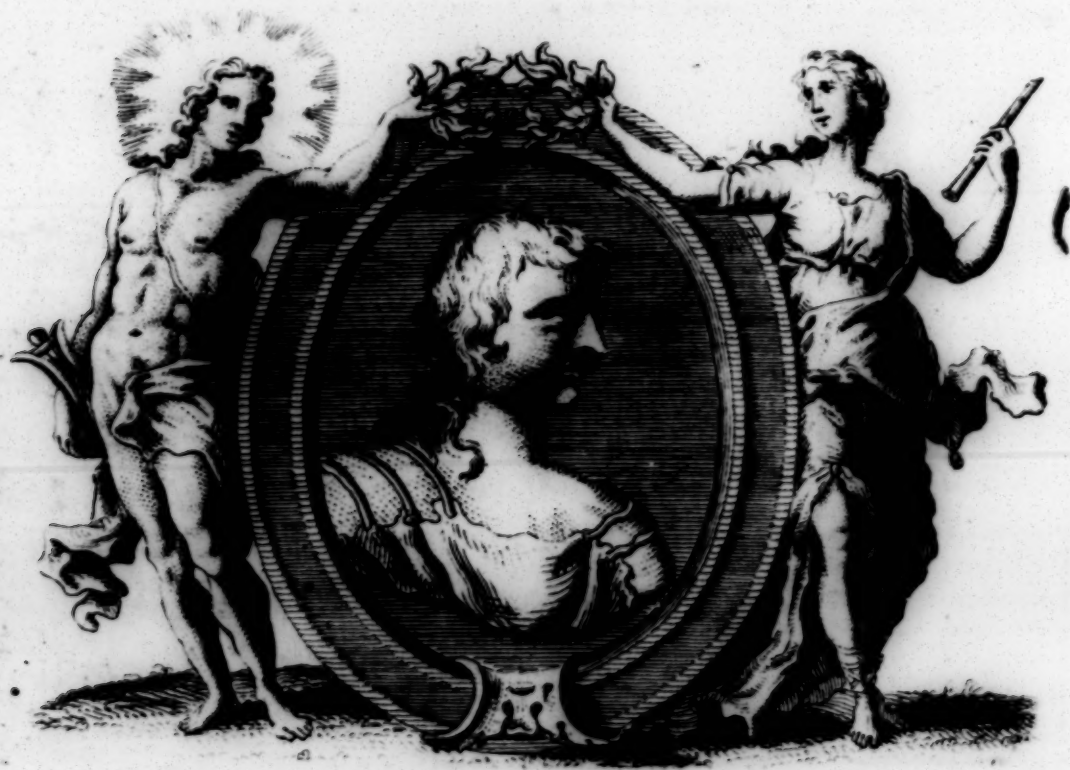


A  
NEW TRANSLATION  
OF  
The First ODE  
OF  
HORACE,  
Agreeably to its genuine POINTING,  
Now first Restored.

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With REMARKS.

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LONDON, Printed by B. MILLES.





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T O

GEORGE OGLE, Esq;

S I R,

**I** AM pleased with Nothing so much, in the Publication of the few following Pages, as the Opportunity it furnishes Me with of this Address. The many excellent Faculties, that adorn Your Mind, have long fill'd mine with more than ordinary Admiration; and I am altogether in Pain, till I have given this publick Testimony of the singular Esteem I bear so much engaging Merit, and so many attractive Qualifications. Humanity, Temperance, Beneficence, and, indeed, all the Virtues, are so familiar to You, that They seem interwoven with Your very Composition; and the Practice of Them inseparable from Your Constitution: And That too at an Age, when the Generality of Mankind immerse Themselves in Pleasure, or are entirely taken up in indulging their still-increasing Vanities.

When such rich Endowments of Nature are accompanied with additional Accomplishments from Education, and a close Pursuit of Liberal Studies, the Character becomes compleat. And We are wont to contemplate with a Sort of Veneration innate Virtues, when set off with Politeness of Address, and the superiour Advantages, that necessarily result from an intimate Acquaintance with the several Branches of useful Literature. The Application of What I advance is very easy. But, as I am solely ambitious of unfeignedly testifying the sincere Respect of my Heart, I resign the Province of Attempting Your Panegyrick to abler, and more masterly, Pens.



However, I cannot help gratifying my Inclination in regard of Mentioning one Point, as I have often reflected on it with great Pleasure : I mean, the noble Specimen You early gave of Your distinguish'd Taste for the CLASSICKS. Pardon Me, SIR, if I affirm, that You have not many Equals in this Particular. And Those PRODUCTIONS, You have obliged the World with, must rank the Author of Them among those Worthies, Whom *Musa vetat mori*, as Your own HORACE expresses it. Particularly, Your happy IMITATIONS of that Poet must make Your Name live, as long as the ENGLISH Tongue shall remain ; and be a glorious Monument of a BRITISH Genius, that shines out with a Lustre, no ways unequal to That, which surrounded the immortal ROMAN Bard.

If the subsequent Attempt on HORACE shall meet with the Approbation of Your Judgment, I shall not be less affected with Delight, than was our charming Poet, under the Protection and Influence of the Darling of ROME, Himself no less a Poet, than Patron, the illustrious MÆCENAS. I am, with the utmost Truth, and all imaginable Deference,

SIR,

Your most Obedient, and

Most Humble Servant,

JOHN THEOBALD.



V I R O Ornatissimo,

P E T R O S H A W, M. D.

J O A N N E S T H E O B A L D S.

S H A W O E E ! eximiis prædite Dotibus,  
Térque O ingenuis nobilis Artibus !  
Gratam Musa Coronam  
Quàm gestit T I B Inectere !  
T U C O I dubia haud Progenies S E N I S  
Monstraris Digito Prætereuntium ;  
Jampridem, Omne fausto,  
Ægris Præsidium sacrum.  
In T E priscus Honos, castâque Veritas,  
R O M A N Æ que Fides æmula Gloriæ,  
Virtutúmque refulget  
Clararum egregius Chorus.  
Istis dum vigeat Spiritus Artubus,  
Lætus dulcisonâ T E recinam Lyrâ ;  
Doctum, Candidum, Amicum,  
Et dignum Fide T E I A.

\* A D

## M Æ C E N A T E M.

## O D E.

**M**ÆCENAS, <sup>b</sup> *Atavis edite Regibus,*  
<sup>c</sup> *O et Præsidium, et dulce Decus meum !*  
*Sunt, Quos Curriculo Pulverem OLYMPICUM*  
*Collegisse juvat, <sup>d</sup> Metâque fervidis*  
*Evitata Rotis, Palmâque nobilis,*  
<sup>e</sup> *Terrarum Dominos. <sup>f</sup> Evabit ad Deos*  
*Hunc, si mobilium Turba QUIRITIUM*  
*Certat tergemini tollere Honoribus :*  
*Illum, si proprio condidit Horreo*  
*Quicquid de LIBYCIS verritur Areis.*  
*Gaudentem patrios findere Sarculo*  
*Agros, <sup>g</sup> ATTALICIS Conditionibus,*  
*Nunquam dimoveas, ut Trabe CYPRIA*  
*MYRTOUM pavidus Nauta secet Mare.*  
*Multos Castra juvant, et Lituo Tubæ*  
*Permistus Sonitus,*

*Bellâque*

\* HORACE, in this Ode, compliments MÆCENAS on his illustrious Descent: And, having hinted his Patronage and Protection, descants on the various Inclinations and Pursuits of Mankind. Whence He takes an Occasion to congratulate his great Patron on his distinguish'd Attachment to Learning, and his noble Acquirements in that Regard: then opportunely insinuates his own Genius to Poetry; and to what a Pitch of Reputation He is like to arrive, in case He is so happy, as to obtain the Judgment of MÆCENAS in his Favour.



T O  
M Æ C E N A S.

An O D E.

**M**ÆCENAS! sprung from Royal Blood!  
 O my Defence, and Grace, and sweetest Good!  
     Some, fir'd with Glory's radiant Blaze,  
 Joy at the Games OLYMPIC Dust to raise:  
     With smoaking Wheels to shun the Goal,  
 As o'er the Plain their rapid Chariots roll:  
     And share the Honours, which install  
 The Victors Lords of this terrestrial Ball.  
     He to the Gods is lifted, Whom  
 The giddy Populace of Sov'reign ROME  
     Contend to raise, in warm Debate,  
 To highest Honours in th' Imperial State:  
     He, if his crowded Barns contain  
 LIBYA's rich Crops, and hoarded Heaps of Grain.  
     The Man, that's pleas'd with rural Toil,  
 And tills his own hereditary Soil,  
     With all your Arts You tempt in vain,  
 Could He th' ATTALIC Monarch's Treasures gain,  
     With his light CYPRIAN Bark t' explore,  
 Cross the MYRTOAN Waves, a foreign Shore,  
     Camps Many, and the Din of Arms,  
 And blended Sound of Horns and Trumpets charms;  
With

*Bellæque Matribus*

*Detestata. Manet sub Jove frigido  
Venator, teneræ Conjugis immemor ;  
Seu visa est Catulis Cerva fidelibus,  
Seu rupit teretes MARSUS Aper Plagas.  
Lactantem ICARIIS Fluctibus AFRICUM  
Mercator metuens, Otium, et Oppidi  
Laudat Rura sui : mox reficit Rates  
Quassus, indocilis Pauperiem pati.*

*Est, qui nec veteris Pocula MASSICI,  
Nec Partem solido demere de Die,  
Spernit, nunc viridi Membra sub Arbuto  
Stratus, nunc ad Aquæ lene Caput sacræ.*

*h TE<sup>i</sup> Doctarum Hederæ Præmia Frontium  
Dis miscere superis. Me gelidum Nemus,  
NYMPHARUMQUE leves cum SATYRIS Chori  
Secernunt Populo : si neque Tibias  
EUTERPE cohibet, nec POLYHYMNIA  
LESBOUM refugit tendere Barbiton.  
Quod si Me Lyræis Vatibus inferes,  
Sublimi feriam Sidera Vertice.*



With all the Carnage of the Sword  
 Wièdled in War, by Matrons still abhorr'd.  
 Other Pursuits the Sportsman rouze :  
 Who, all regardless of his tender Spouse,  
 Beneath th' inclement Sky remains ;  
 Invading Storms, and piercing Cold, sustains :  
 Whether his Dogs a Stag in View,  
 Or, 'scap'd the Toils, a MARSIAN Boar, pursue.  
 Dreading the rough ICARIAN Seas,  
 Merchants applaud their Villas, and their Ease :  
 But soon their shatter'd Ships repair,  
 Untaught the Streights of Poverty to bear.  
 And Some nor scorn in sparkling Bowls  
 Of brisk old MASSIC to regale their Souls :  
 Nor to purloin, profusely gay,  
 A good round Portion from the solid Day :  
 Now stretch'd beneath some verdant Shade,  
 Now by some sacred Fountain's Purling laid.  
 The Wreaths, that learned Temples grace,  
 THEE 'mongst th' Immortal Gods superiour place.  
 Me the cool Grove, and aery Dance,  
 Where SATYRS with the NYMPHS, in Troops, advance,  
 Distinguish from the vulgar Train,  
 If nor EUTERPE check my tuneful Vein ;  
 Nor POLYHYMNIA, charming Muse,  
 To string my LESBIAN Harp, averse, refuse.  
 But if 'mongst Bards of LYRIC Fame  
 You hap'ly deign to rank my fav'rite Name ;  
 Wing'd with Applause, I strait shall rise  
 To noblest Heights, and, tow'ring, touch the Skies.



# REMARKS.

[*MÆCENAS, Atavis edite Regibus,*]

THE Poet, in the *Ode* before us, gives us a Description of the divers Inclinations, Affections, and Passions of Mankind; as They arise either from the various Ideas, and Conceptions of the Mind; or from the different Notions We may form to Ourselves of Happiness. Hence He exhibits to us several Characters in so strong a Contrast one to the other, that They present a most noble and beautiful Picture to our delighted Imagination.

The Poet begins with congratulating his illustrious Patron on his high Descent from a long Race of royal Ancestors: And, at the same Time, takes Care to insinuate, with what singular Gratitude He reflects on the great Honour, and Happiness, He himself derives from his distinguish'd Patronage, and Protection.

Then He introduces opposite Characters; as, in the first Place, *Fame*, and *Ambition*. *Fame* here, or *Glory*, is represented by the Victors in the *Olympic Games*: on Whom the highest Honours, and greatest Privileges at that Time in *Greece* were accustomed to be conferr'd. In Contrast to this Representation is placed the *Ambitious Roman*: who devotes all his Powers to the making Himself popu-

lar; to the End, He may be gratified with, and install'd in, the most splendid Employments in the Republick.

The next Antithesis is between *Avarice*, and *Contentment*: the First of which is illustrated by the covetous *Importer of Grain*; who buys up large Products of foreign Harvests at a low Rate, and hoards Them up in his Granaries; in order to retail Them at an exorbitant Price, in case of a publick Scarcity. The Latter, on the contrary, is described by the laborious *Husbandman*: who takes great Pleasure in tilling his paternal Estate; who sets down quietly in the Enjoyment of his little, honest, Patrimony; and who would not be exposed to the Danger of the Seas, for all the Spoils and Treasures of the *Indies*.

The two next Characters are *War*, and *Hunting*. The Youth, that has newly enter'd the Service, is wonderfully delighted with a Camp; and takes Fire to a great Degree at the Sound of the martial Trumpet: while his fond Mother, anxious for the Safety of her Son, is shuddering at Home with continual Terrors. The keen Sportsman, on the other Hand, keeps the Field in Despight of the Inclemency of the Heavens; and is altogether in Raptures, when his Dogs.



Dogs are at full Cry: while his tender Spouse is regretting the Absence of her Consort, thus lost meantime to her affectionate Embraces.

The next Antithesis is between *Industry*, and *Idleness*. The *Merchant*, intent on his Affairs, is exhibited as an Emblem of the Former, as the *Voluptuous Man* is of the Latter. One is altogether taken up in acquiring immense Wealth at the greatest Hazard: while the Other is daily dissipating his Fortune in Luxury and Intemperance; eating and drinking; and consuming the fleeting Hours in supine Sloth, and an indolent, thoughtless, Security.

'Tis farther to be remark'd in this Place, that the Poet, in the Portrait, which He here gives us of the Merchant, admirably well delineates the Inconstancy of the Human Mind. During a Storm, He extols the Tranquillity of the Shore; and commends a Life entirely disengaged from the Turmoils of Business. But He has scarce reach'd the Strand in Safety, when, quite changed from What He was a little before, He, thro' a vain and chimerical Fear of Poverty, repairs his Vessels shattered by the late Tempests; and once more spreads his Canvass on the wide, expanded, Ocean.

All these Images, which the Poet has hitherto sketch'd out, are exhibited with no other View, but that He might, with the greater Art and Elegance, introduce that fine Contrast, at the End of the Ode, between *Patronage* and De-

pendance; or, between the *Patron* and *Poet*. *Mæcenæ*s is made to personate the One, and *Horace* the Other. In the Beginning, He had complimented that great Personage on his deriving his Birth from such splendid Predecessors; and express'd his own Gratitude for the high Favours He had received at his Hands, and the strict Friendship He had so long been honour'd with. But, in this Place, He takes an Occasion of pointing out, to what a Degree *Mæcenæ*s surpass'd all his Contemporaries in the Excellency of his Genius, and the noble Improvement He had made, by cultivating it with the Advantages of a close Application to Learning. And This He does with great Address and Politeness, by assigning Him the Ivy-Crown: which *Mæcenæ*s had such just Pretensions to, not only as He was remarkably distinguish'd for the Progress He had made in several Kinds of Literature, but also on the Score of his extraordinary Munificence to Men of Letters, and the noble Protection, and Shelter, He constantly afforded Them on all Occasions: For which Reason principally *Horace* places Him amongst the Gods.

Here then is display'd the main Design in the whole Piece: where *Horace* makes Himself to stand in Contrast to the illustrious *Mæcenæ*s: and, having avow'd the superiour Merit of his Patron, modestly insinuates his own Affection to Poetry. Whence He betakes Him to the cool and shady Groves,  
E. 2                      echoing



echoing with the mingled Train of *Nymphs* and *Satyrs*: And, by the Elegance of his Compositions in those sacred Recesses, He begins (thro' the Favour of the *Muses*) to share a Portion of the publick Esteem, and to be raised, in some Measure, above the Level of the Vulgar.

In the last Place, He suggests, that, if his great Patron would condescend to rank Him amongst the *Lyric* Poets, He should immediately take Wing, and soar to such an Height, that his Fame could not fail of being immortalized. To speak the Truth, the Conclusion of this *Ode* is very artful and judicious. For, as *Mæcenas* (as has been already hinted) did not only manifest a singular Regard for Men of Parts and Education, but was moreover Himself highly eminent for his learned Acquirements, and the Soundness of his Judgment, *Horace* is transported at the Thoughts of obtaining his Approbation and Suffrage: Those being, as He conceives, the most direct Means of attracting the Veneration of the Publick, and of rendering his Wishes, in that Respect, perfectly compleat, and accomplish'd.

N. B. These Reflections were suggested to Me by an ingenious Friend, since deceased: who was known to entertain a more than ordinary Esteem for the Works of our Author.

<sup>b</sup> *Atavis edite Regibus,*] The Poet begins with complimenting his Patron on his royal Extraction

He does it again, at the Beginning of the 29th *Ode* of his Third Book,

*Tyrrhena Regum Progenies* — Some of the Commentators have glean'd up three *Etrurian* Kings (*Cecina*, *Menippus*, and *Menodorus*) Whom They make the immediate Ancestors of *Mæcenas*. But, as Monsieur *Dacier* observes, One would be glad to know from what Annals this List of *Tuscan* Monarchs is derived. Tis certain, as the old Commentator *Acron* has remark'd, *Mæcenas's* chief Pride was in being of the *Equestrian* Order: nor did He value the Senatorial Dignity. This *Horace* knew; and, for this Reason, in the 20th *Ode* of his First Book, He gives his Patron the Addition He was always so fond of.

—— *datus in Theatro*

*Quum Tibi Plausus,*

*Care Mæcenas, EQUES.*

*Propertius*, likewise, with particular Address, gives Him his favourite Title of *Knighthood*, and subjoins to that Appellation his Descent from the Royal Blood of *Etruria*.

*Mæcenas EQUES, Hetrusco de Sanguine Regum.*

\* *O et Præsidium,*] The Poet does not call *Mæcenas* his Defence barely as his Patron: But He had a much stronger Motive for it. It was thro' the Favour and Mediation of *Mæcenas*, that *Horace* was restored to the good Graces of *Augustus Caesar*, after the Defeat of *Brutus*; whose Party our Author had espoused and follow'd. Indeed, if We may take his own Word for it, He did no great Exe-



Execution as a Soldier at the Battle of *Philippi*. For, as He rallies Himself to *Pompeius Varus* (B. 11d. Ode viiith.) He, not very honourably, threw away his Buckler, and betook Himself to his Heels for Safety.

*Tecum Philippos, et celerem Fugam, Sensi, relictâ non bene Parmulâ.*

*Metâque fervidis Evitata Rotis, Palmâque nobilis,*

Monsieur *Dacier* has advanced an Observation here, very little worthy of his great Genius and Learning. He says, These are but one and the same Thing; because the Address and Skill, in turning the Chariot so, that it might not run against the Goal, was the sole Cause of obtaining the Victory. 'Tis true: But, if We take it in another Light, They will be two distinct Branches. For, the Prize obtain'd was evidently the Consequence of that Skill and Address. If I should write a fine Poem, and be handsomely paid for it, can This be call'd one and the same Thing?

*Terrarum Dominos.*] I have ventured at an Alteration in the Pointing of this Passage, which makes Dr. *Bentley's* Change of *Evebit* into *Evebere* quite unnecessary; as well as *Rutgerfius's* Attempt, who would have the Period closed at *Palmâque nobilis*. And, if this Reformation of the Pointing may be admitted, I think, the Poet finishes his first Instance with great Propriety, and a fine Climax. The Contenders in the Olympic Games might very well be call'd *Terrarum Domini*; as They were generally

Persons of the highest Rank and Distinction in the World: Such as, for Instance, were *Anaxilas*, Tyrant of *Rhegium*, *Hiero* of *Syracuse*, *Theron* of *Agrigentum*, *Themistocles*, *Alcibiades* (the last of Whom carried no less than seven Chariots to these Games, and had the Revenues of a City allotted to the Expence of keeping his Horses) and a great Number more, equally eminent for their Quality and Actions. Nor should it be a Matter of Wonder, why *Horace* has complimented Them with this pompous Title, if We consider, that, as *Plutarch* says, They were honour'd almost to a Pitch of Adoration. They return'd Home in a Triumphal Chariot; and had the Walls of the City broken down to give Them Entrance. They had the first Seats assign'd Them at all Shews; and were maintain'd at the publick Charge: And even the Places of their Nativity, their Parents, and Relations were revered on their Accounts.

I am aware, the Words *Terrarum Dominos* stand somewhat wide of their Relative *Quos*: but it is a Collocation, that, I dare say, might with Ease be justified by parrallel Passages in all the Classics.

*Evebit ad Deos Hunc, si mobilium &c.*] By this Punctuation, again, another fine Climax arises: scil. *Si Turba certat Hunc tergemini Honoribus tollere, bi Honores Eum ad Deos evebunt.* The Poet has express'd Himself in the like Manner in another Passage upon a different Occasion. Epist. 17th of the First Book.

*Res*



*Res gerere, et captos ostendere Civibus Hostes,*

*Attingit Solium Jovis, et Cœlestia tentat.*

Besides, by referring *Evebit ad Deos* to *Hunc* and *Illum*, and closing the Period at *Quicquid de Libycis verritur Areis*, the Construction of the Passage becomes very easy and natural, that was before as obscure and perplex'd. And, indeed, the Sense seems to demand, that the Period should close there. For the *Gaudentem*, which follows, must be a distinct Person from the *Hoarder of Grain*; or it will be a Sort of Mock-Reasoning in the Poet to tell us, that You shall hardly persuade One to run the Hazard of the Seas for Gain, who already has his Barns crowded with the Harvests of *Africk*. From whence, moreover, evidently appears the Justness of the Pointing I have introduced (or, rather, restored) in the former Sentence, by shutting it up at *Terrarum Dominos*.

— *Attalidis Conditionibus,* ] *Attalus*, King of *Pergamus*, who was surnamed *Φιλεμήτωρ*, by reason of his excessive Love and Tenderness for his Mother, lost his Life thro' an Act of Piety towards Her. For, whilst He was present at the Digging of a Monument for Her, the Rays of the Sun beat so intensely upon Him, that He died within seven Days after it. He was a Prince of immense Wealth; and left the *Roman* State, by Will, Heir of all his Treasures. He reign'd but five Years, and was the last Monarch of his Family. He died

*Anno U. C. 620.* and in the Year of the World, 3817.

<sup>b</sup> *Te Doctarum* ] This is the Emendation of Dr. *Hare*, late Bishop of *Chichester*; as it was likewise of my Kinsman, Mr. *Lewis Theobald* (who has given the Publick so approved an Edition of *Shakespeare*) as appears by a Letter of his to *John Richardson*, Esq; Son to the eminent Painter of that Name, bearing Date the Twenth Sixth of *November*, 1735. of which the following Paragraphs are an Abstract.

*Me doctarum Hederæ &c.*

Pray, says He, observe the Chain and Connexion of the Context; and how it labours with Anticlimax and Contradiction. Let us see the Reasoning and Inferences.

*Horace* is, first, so vain to tell his Patron, "The Ivy, which has  
" already crown'd my Merits,  
" mingles Me with the Gods: and  
" not only so, but my Conversa-  
" tions with the *Nymphs* and *Sa-  
" tyrs*, so the *Muses* are but fa-  
" vourable, distinguish Me from  
" the common Rout (sure, This is  
" descending with a Vengeance) But  
" if You, *Mæcenæ*, will allow Me  
" to be a *Lyric* Poet (tho', as I told  
" You, I am already among the  
" Gods) then I shall soar up to  
" the very Skies."

*Monfieur Dacier* was aware of the Contradiction and false Reasoning: and therefore He expounds the *Dis miscent superis* metaphorically, *m'egalent aux Dieux; c'est à dire, me rendent heureux.* But, with Submission, This seems to Me  
but



but a paltry Palliating of a glaring Absurdity.

To come to the Point, I suspect, the Text has been corrupted in a single Letter only; and that the Poet design'd a fine Compliment to his Patron, by setting Him in a Contrast to Himself. For, *Mæcenas*, We know, was not only a great Encourager of Letters, but Himself also a Poet. Might not *Horace* therefore have wrote,

*Te doctarum Hederæ &c.*

And now let us view the Tenour and Order of the Sentiment. "Thee  
" the Ivies, which adorn learned  
" Brows, mingle with the celestial  
" Gods. Me the recluse Grove, and  
" my Conversations with *Nymphs*  
" and *Satyrs* just set above the Vul-  
" gar, when *Euterpe* and *Polybym-*  
" *nia* favour my Strains: But, if I  
" may deserve your Suffrage al-  
" lowing me to be a *Lyric* Poet, I  
" then too shall soar up to the  
" Stars." Thus Mr. *Theobald*. And, indeed, the Address of the Poet is placed in such a fine Point of Light by this Manner of Reasoning, that, I think, there can no Scruple hereafter arise concerning the Reading of the Passage.

[*Doctarum Hederæ Præmia Frontium*] The *Doctæ Frontes* here are abstractedly to be confined to the Foreheads of Poets, because They only were crown'd with Ivy.

*Pastores, Hederâ crescentem ornate Poetam.* Virg. Ecl. vii.

atque hanc sine Tempora circum.

*Inter vitrices Hederam Tibi serpere Lauros.* Idem, Ecl. viii.

*Hedera* (says *Pliny*, in his Natural History) *cujus Coronis Poetæ utuntur, Foliis minus nigris, quam quidam Dionysiam, alii Bacchicam, vocant.* *Varro* and *Servius* have assign'd several Reasons, why Poets in particular were crown'd with Ivy: because it was sacred to the *Muses* and *Bacchus*. — *Hederâ autem coronantur Poetæ, quasi Libero consecrati, qui ut et Bacchæ insaniunt; vel quod semper virent Hederæ, sicut Carmina Æternitatem merentur.* This is a Reason much in Honour of the Fraternity; and We owe our Thanks to the Commentators for it. *Juvenal*, I remember, on the other Hand, sarcastically bids a Poet split his Pens, and leave off Writing; because What would be the Fruit of his Labour and Lucubrations?

*Ut dignus venias Hederis, et Imagine macrâ.*

Another Reason has been given for the Poets being crown'd with Ivy, not altogether so complimentary to their Order. *Bacchus* was the First (as We are told by *Varro*) who wore a Garland of Ivy *propter Calorem Vini*; by reason of his being so often over-heated with Wine. And the Poets, his Disciples, who had the Character of being *Deep Drinkers*, made Use of their Master's Antidote: because, *Hæc Herba nimirum frigida est, et Vini Calorem temperat; nam ideo et Capiti imponitur.*



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16      *The Same ODE Imitated.*

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V I R O   L i t e r a t o ,

EDVARDO MILWARD, M.D. et S.R.S.

JOANNES THEOBALD S.

**P**RÆSTANTI clare Ingenio, MILWARDE, Tuorum  
Dulcis Honos, almo ante Alios charissime PHOEBEO!  
Sunt, Quos, dum miseras agitat Discordia Gentes  
Improba, tota fero fremit et GERMANIA Bello,  
Heroum stimulant Laudes, et Martia Gesta,  
Horrendis ardescentes immiscier Armis.  
Ast ( elanguentes Animos ) magè mollia Multos  
Castra juvant, Seenâ, et Vocum Modulamine, raptos,  
Nocturnoque Choro. Gelidis Secessibus, Horas  
Is faciles inter spumantia Pocula fallit.  
Huic, ubi prima novâ jam Luce Aurora resurgens  
Humentes rutilâ Terras Aspergine ro et,  
Itur ad acclives Colles, Vallémve patentem,  
Cum Lituis, Conchisve cavis, acrique Canum Vi,  
Si Lepus occurrat Votis, si fortè, sonorâ  
Vocalis mirè capto Dulcedine Cursûs.

TE sacra Eximiis DIVINI Dogmata GRAIJ  
Permiscet MEDICIS. Famâ OLLE inceserat ingens:  
Passibus at sequeris pressis ; jam insignis avitâ  
Arte, atque affectans Coos haud segnis Honores.

VIRGILIUS nostros ÆNEIAque Arma Labores  
Poscunt: si dignam modò Flammam inspiret APOLLO!  
Ast Aurem mea si delectent CARMINA vestram,  
Judiciôve acri si COMMENTARIA quadrent ;  
Tollere et ipse meum, jam obscurum, Nomen in altum  
Incipiam, et clarâ latè splendescere Famâ.



